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**THREE MOVEMENTS FOR JAZZ ORCHESTRA BASED ON
THE CUBAN RUMBA**

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THE CUBAN RUMBA**

by

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TREATISE

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Dedication

To my late grandmother, Delia Lava vda. de Cespedes, who taught me my first piano lessons.

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I would like to acknowledge the help of Huiyu-Penny Pan, David Caffey, Rick Lawn, and Jeff Hellmer. Without them this project would not have been possible.

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THREE MOVEMENTS FOR JAZZ ORCHESTRA BASED ON THE CUBAN RUMBA

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Afro-Cuban music has been an important influence in jazz since the beginnings of the genre in the early twentieth century. This influence has had its foremost manifestations in the music of many important jazz musicians such as Dizzy Gillespie and Stan Kenton.

In this treatise I give a brief historical account of the attempts to incorporate Afro-Cuban rhythms into jazz composition. This is followed by a detailed description of my composition in which elements from the Cuban rumba complex have been used in a contemporary jazz setting. A score is included.

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PREFACE

This paper is the culmination of many years studying jazz and Afro-Cuban music. It accompanies a three-movement jazz composition based on the Cuban rumba.

Ever since John Birks “Dizzy” Gillespie and Luciano “Chano” Pozo composed “Manteca” in 1947, many jazz composers have tried to utilize Afro-Cuban elements in their music. Most jazz composers have attempted to do this without the same training in Afro-Cuban music as they had in jazz. The end result, while musically successful, was not deeply rooted in the Afro-Cuban tradition.

The purpose of writing this composition was twofold: to gain a better understanding of the complex rhythmic concepts used in Cuban music and to apply those rhythmic concepts in a contemporary jazz setting. The end result, while deeply rooted in Cuban music, is at the same time modern and definitely identifiable as belonging to the jazz tradition. A synthesis of both traditions was achieved.

Chapter one provides a brief historical background, as well as an overview of the composition and the compositional process. Chapters two, three, and four analyze the composition movement by movement. These chapters include thematic, harmonic and rhythmic analyses of the composition. Chapter five is the complete concert key score to the composition. A glossary is included.

Chapter 1: HISTORICAL BACKGROUND AND THE COMPOSITIONAL PROCESS

Cuban music has been an integral element of jazz since the beginning of the early twentieth century. Some even venture to say that a musical exchange between Cuba and the United States predates the birth of jazz.¹ A casual look at the music of two of the most prominent composers in the American continent in the late 19th century (Scott Joplin from the USA, and Ignacio Cervantes from Cuba) shows us the parallels, similarities and common ancestry in their music.² It is no coincidence that both lived in what was at the time the main maritime trade route in the continent. This musical exchange between Cuba and the United States continued until the Cuban revolution in 1959, when the overthrow of the Batista government by revolutionary forces and the subsequent economic embargo by the United States ended all economic and cultural exchange between the two countries.

Both Ignacio Cervantes (1847-1905) and Scott Joplin (1868-1917) were heavily influenced by European polkas, waltzes and marches. Marches and waltzes were actually an important part of their musical output. Part of the appeal of their music was that they utilized European harmonic language while incorporating rhythms of their own musical traditions into their music.³

¹ Fabio Alvarez Betancourt, *Sin Clave y Bongo No Hay Son: Musica Afrocubana y Confluencias Musicales de Colombia y Cuba*, 2a ed. (Medellin: Editoria Universidad de Antioquia, 1999), 41-50.

² Olavo Alen, interview by author, tape recording and paper notes, La Havana, Cuba, March 30, 2002.

³ Alvarez Betancourt, *Sin Clave y Bongo No Hay Son*, 63.

Very little has been written about the musical exchange between Cuba and the United States. Even less has been written about the influence of Cuban music in the birth of jazz. Many of the most important jazz history books devote only a few paragraphs to this subject. For many jazz historians, the Cuban influence in jazz can be boiled down to the anecdotal reminiscences of Ferdinand “Jelly Roll” Morton, and then much later to the incorporation of Chano Pozo into Dizzy Gillespie’s Big Band in 1946. In reality, Cuban music and music of the United States had been borrowing from each other since 1853.⁴ Examples of this borrowing are the piano compositions of Louis Moreau Gottschalk (1829-1868). Gottschalk was so infatuated with Latin America that he lived in Cuba and Puerto Rico for years at a time, traveled throughout most of the continent, and died in Brazil in 1868.⁵ Gottschalk composed music that was inspired by these countries and by their music, as can be heard in piano compositions such as “Ojos Criollos” and “Ay, Pompillo, No Me Mates”.

On an interpersonal level, the musical exchange between Cuba and the United States occurred on a daily basis. Many merchant marines and sailors that worked the trade route from New Orleans to La Habana were exchanging musical information at a very fast rate and at a practical level. Many of these brought their culture and music to their new countries.⁶ Furthermore, around 1810, 10,000 Haitian refugees made New Orleans their home after spending ten years in Cuba.⁷

⁴ John Storm Roberts, *The Latin Tinge: The Impact of Latin American Music on the United States* (Tivoli: Original Music, 1985), 28.

⁵ Ibid., 27-30.

⁶ John Storm Roberts, *Latin Jazz: The First of the Fusions, 1880’s to Today*, (New York: Schirmer Books, 1999), 6.

⁷ Roberts, *Latin Jazz*, 7.

How much were they influenced by Cuban music, and how much of it was incorporated into their own Haitian background, might never be known.

Jazz influences can be heard in the early beginnings of the son, which is considered the national music of Cuba. Early son groups, known as sextetos, consisted of guitar, tres, bass or marimbula, bongo, and claves. In the beginning, these groups performed music that to the uninitiated ear would seem very Spanish influenced.⁸ This might be a correct description of the music, until one important change took place in 1927. Influenced by the innovative style of Louis Armstrong and his early recordings, son groups incorporated a solo trumpet player who played a mostly improvisatory role.⁹ From then on, the son was performed primarily by the Cuban septeto.

The influence of Cuban music in modern jazz composition and arranging can be traced back to the musical experiments led by Dizzy Gillespie and Chano Pozo in 1947. The collaboration of these two musicians started with the historic recording of their composition *Manteca*. This song is still performed today by many Latin jazz groups and might be considered an anthem for the style.

1947 also marks the beginning of bandleader Stan Kenton's experiments with Latin-American rhythms. Since 1947, Kenton recorded various attempts to incorporate authentic Cuban styles and rhythms. One of his most successful attempts was the 1956 album titled *Cuban Fire*. The music on this album was composed by Johnny Richards, who prepared for the project by listening to music

⁸ Spanish elements in the son are the use of the Spanish language for the lyrics and the use of the guitar and the tres in the accompaniment.

⁹ Olavo Alen, interview by author, tape recording and paper notes, La Havana, Cuba, March 30, 2002.

played in Latin clubs. Richards was the first jazz composer to incorporate in one album a wide variety of Cuban rhythms including bolero, guajira, afro, and nanigo.¹⁰

One important musical figure throughout the 1940's and 1950's was bandleader, singer, and percussionist Frank Grillo "Machito" (1912-1984). It was Machito who recorded Mario Bauza's "Tanga," which is considered the first true Afro-Cuban jazz composition.¹¹ During this time, Machito's band performed in most of the major jazz clubs in New York alongside musicians such as Charlie Parker, Dizzy Gillespie, Harry "Sweets" Edison, and Cannonball Adderley.¹² During the 1950's, Machito integrated mambo rhythms, developed by pianist Damaso Perez Prado, into his band's repertoire. Performing mambos is how these three musicians reached their zenith in popularity.¹³

The 1960's marked the end of the prominence of Cuban influences in jazz.¹⁴ The Bossa Nova took over as the main foreign influence on jazz, and many jazz musicians, who had used and experimented with Cuban rhythms, shifted their attention to the music coming from Brazil. Among those making the switch were Herbie Mann and Dizzy Gillespie.¹⁵

As the new millennium begins, the Cuban influence has again found a prominent role in jazz composition. The small group recordings by the Fort

¹⁰ Roberts, *Latin Jazz*, 105.

¹¹ Sue Steward, *The Rhythm of Latin Music*, (San Francisco: Chronicle Books, 1999) 50.

¹² Scott Yanow, *Afro-Cuban Jazz*, (San Francisco: Miller Freeman Books, 2000), 67-68.

¹³ Roberts, *Latin Jazz*, 85.

¹⁴ *Ibid.*, 115.

¹⁵ *Ibid.*, 116.

Apache Band, Michel Camilo, Paquito d’Rivera, and Poncho Sanchez, revived the Cuban influence on jazz.

In preparation for this composition, I visited Cuba five times. During those visits, I spoke with Cuba’s most prominent musicians and musicologists, including Dr. Olavo Alen, head of CIDMUC (Centro de Investigacion y Desarrollo de la Musica Cubana), the main musicological institute in Cuba. Also, I studied with pianist Andres Alen and percussionist Tony Urdaneta, from the Conjunto Folklorico Nacional de Cuba. I also made informal observations of different musical groups, the folklorico groups included Los Munequitos de Matanzas, Grupo Clave y Guaguanco, and The Conjunto Folklorico Nacional de Cuba. Cuban popular music groups observed included Los Van Nan, Son Candela, Jose Luis Cortes y NG La Banda, Orquesta America, and Irakere. Conversations also took place with pianists Frank Emilio Flynn, Tony Perez, Jesus “Chucho” Valdez, and Cesar “Pupi” Pedroso.

This composition uses rhythmic and formal elements inspired by the Cuban rumba. Traditionally, the rumba complex consists of three distinct styles of dance and music: guaguanco, yambu and columbia.

Rumba is traditionally performed by singers, percussionists (using tumbadoras, cajones, palitos, and claves), and dancers. There are no wind instruments of any kind used in rumba. Formally, the rumba can be divided into two sections. The first one is called canto, which is usually sung by a soloist and in which the lyrics tell a story. The second part is called the montuno or coro, which consists of a repeated phrase sung by the ensemble and answered by the

solo voice in an improvisational manner in a call and response pattern.¹⁶ The improvised lyrics of the coro section are a commentary on the lyrics of the canto section.

The guaguanco is the most popular type of rumba. It is a couples dance of seduction. The music is in cut-time and performed primarily on the conga drums. The dance is a stylized depiction of a mating dance between a rooster and a hen.¹⁷ The aim of the male dancer is to symbolically mate with the hen in a dance move called *vacunao*, which literally translates as vaccination. The *vacunao* is a dance move, a gesture, made by the male dancer toward the female dancer. This gesture can be as subtle as pointing to the pelvic region of the female dancer or as overt as a pelvic thrust in her direction. In all instances the female dancer covers herself to avoid contact with the male dancer.

The yambu is the oldest form of rumba and is believed to have been performed since Spanish colonial times.¹⁸ It is also a couples dance. Since it is less overt than the guaguanco, there is no *vacunao* in yambu. The music is also in cut-time, but it is slower than the guaguanco and is traditionally performed on *cajones* (wooden boxes) rather than conga drums.¹⁹

The columbia, a male solo dance, is the fastest of the three styles. The music and the dance are of extreme bravura. In many instances, the dancer will

¹⁶ Helio Orovio, *Diccionario de la Musica Cubana*, 2a ed. (La Havana: Editorial Letras Cubanas, 1992) 429-432.

¹⁷ Yvonne Daniel, *Rumba: Dance and Social Change in Contemporary Cuba*, (Bloomington: Indiana University Press, 1995), 69.

¹⁸ Argeliers Leon, *Del Canto y el Tiempo*, (La Habana: Editorial Pueblo y Educacion, 1989). 143.

¹⁹ Peter Manuel, *Caribbean Currents: Caribbean Music from Rumba to Reggae*, (Philadelphia: Temple University Press, 1995), 25.

use knives, machetes, or broken bottles to accentuate the macho elements of the dance.²⁰

Based on these elements, *Three Movements for Jazz Orchestra Based on the Cuban Rumba*, uses rhythmic and formal elements from the rumba complex. These elements are transformed and adapted for a contemporary jazz setting. In most instances, the rhythms from the percussion instruments inspired the melodies. These melodies and rhythms are the basis for the three movements. The form of each movement is similar to that of the traditional Cuban rumba, in that the main melody does not come back after the introduction of the montuno section.²¹ In order to incorporate this concept, the traditional jazz arranging technique of re-stating the melody has been replaced with contrapuntal and free-composed sections based on melody and rhythm from the main theme. Unity in the composition is achieved through the use of rhythmic elements and motives from the original melody in the shout ensemble sections.

One important element has been borrowed from non-rumba Cuban popular music: the mambo. The term mambo, as used in Cuban music, can have two different meanings. The first and most common refers to a dance and music developed in the period between 1938 and the mid fifties that were heavily influenced by North American jazz.²² The second meaning refers to an instrumental section from Cuban popular dance music in which the different instrumental families play different melodies and rhythms that when stacked over

²⁰ Sue Steward, *Musica: Salsa, Rumba, Merengue, and more*, (San Francisco: Chronicle Books, 1999) 30.

²¹ Manuel, *Caribbean Currents*, 252.

²² Orovio, *Diccionario de La Musica Cubana*, 279.

each other create a complex yet logical musical interplay.²³ This technique is used throughout my composition.

The harmonic language of the three movements comes from several different sources. The first and most obvious source is traditional Cuban music, which is triadic in nature, and based on both European classical music, and Spanish folk music. That is one of the reasons that contemporary Cuban dance bands have horn sections in sets of three (either three trumpets, three trombones, or a combination of instruments). Another source is modern jazz from the 1960's from which I am using the quartal harmony vocabulary developed by McCoy Tyner and others. Finally, there are sections in free counterpoint, which were inspired by my studies of jazz arranging with Rick Lawn and David Caffey and counterpoint with Dr. Douglas Green.

The instrumentation of this composition is loosely based on both big band music and traditional Cuban dance music. The combination of three trumpets, three trombones, and four saxophones is very close to the traditional big band instrumentation (four, four, and five respectively). This instrumentation allows for flexibility and lightness without sacrificing harmonic complexity. Furthermore, the use of three trumpets and three trombones allows for the use of harmonies that recall traditional Cuban dance music.

²³ Manuel, *Caribbean Currents*, 38.

Chapter 2: GUAGUANCO

The first movement is based on the guaguanco, which is the most common type of rumba. The opening section is based on the rumba clave but it is not “in clave” as the whole of the rhythmic elements do not follow the dictates of clave direction.

EXAMPLE 2.1

Clave Rhythm



EXAMPLE 2.2

Piano at mm. 1-4



This rhythm is the basis for the initial piano pattern (mm. 1-66) and is played in its entirety by the drummer on a jam block. The drummer is required to embellish in a soloistic manner throughout this opening section as well as from measure 144 to the end of the piece. The opening section has the dual function of featuring the drummer and introducing the main theme. In measure 23, the

trombones join the piano, doubling the same figure, while the bass and the baritone saxophone play the main melody. This melody, in contrast to the piano figure, is much more active, using smaller rhythmic values that are reminiscent of contemporary jazz idioms. This melody was inspired by the virtuosic bass lines of modern jazz bassists Jaco Pastorius and Brian Bromberg. In measure 47 (Example 2.3), the trumpets introduce a figure that is based on more traditional Cuban dance music, as the trumpets are used in both linear and chordal textures. Example 2.4 shows a typical three horn arrangement of a similar triadic nature from the Cuban son “Dile a Catalina” as recorded by the Cuban band Irakere.

EXAMPLE 2.3

Trumpets from mm. 47-56

The musical score for Example 2.3 consists of two systems of three staves each, representing three trumpet parts. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first system covers measures 48 to 51. Measures 48 and 49 are marked with a forte (*ff*) dynamic. Measures 50 and 51 show a change in the melodic line. The second system covers measures 52 to 56. Measures 52 and 53 are marked with a forte (*ff*) dynamic. Measures 54 and 55 show a change in the melodic line. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as articulation marks like accents and slurs.

EXAMPLE 2.4

Trumpets from introduction to “Dile a Catalina”.



As a whole, this first section (mm.1-62) can be thought of as an extended mambo with the piano, drum set, and trombones providing the harmonic and rhythmic foundation over which the other figures are juxtaposed. The only element that is not characteristic of a mambo is the main melody which is not in the highest pitched instruments, as is characteristic, but is played by the electric bass and the baritone saxophone. In this section the saxophones, with the exception of the baritone saxophone, are not used. Traditionally, saxophones have not been common place in Cuban dance music since most sones, guarachas, and boleros were performed by the Conjunto instrumentation which does not include saxophones.²⁴ The avoidance of the saxophone timbre gives the first section a more traditional Cuban sound.

The next section (mm. 63-82) features an improvised solo for the soprano saxophone. The rhythm of the piano, known as a montuno²⁵, is typical of the

²⁴ Orovio, *Diccionario de la Musica Cubana*, 116.

²⁵ Montuno can be literally translated as “from the mountains.”

modern son. This figure clearly delineates the harmony and the major accents of the clave rhythm. Harmonically, this section is closer to traditional Cuban music in that a short repeated harmonic progression is used as a basis for improvisation. Once trumpet backgrounds are added, a new section is introduced (mm. 83-90), in which there is an improvised trumpet solo that alternates with the saxophones in a call and response pattern.

Measures 95 through 135 were composed with no pre-determined harmonic progression in mind. The main objective of this section was to utilize melodic and rhythmic material from the previous sections. The melody in the soprano saxophone is loosely based on the bass melody of measure 24, while the chords played by the other wind instruments are based on the clave rhythm and the piano figure from the beginning of the piece. The main melody in this section is played by alternating instruments to achieve a greater variety of color. In measure 126, the saxophones play a soli line, with chordal accompaniment in the brass section. This saxophone line was also conceived without any predetermined harmonic progression but rather with the intention of complementing the chords and rhythms played by the brass section. The section ends when the saxophones join the brass instruments in measure 135 and end the section by emphasizing the rhythm played by the brass section (Example 2.5).

EXAMPLE 2.5

Saxophone and brass at mm. 131-135

The musical score for Example 2.5, measures 131-135, is presented in a multi-staff format. The staves are labeled on the left: Soprano Sax., Alto Sax., Tenor Sax., Baritone Sax., Trumpet in Bb 3, Trombone 1, Trombone 2, and Trombone 3. The measures are numbered 132, 133, 134, and 135 above the staves. A bracket labeled 'Clave rhythm' spans measures 132 and 133. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *sf*.

In the next section (mm.136-143), the saxophones switch to a unison line (with octave displacement) while the harmonic sequence of mm. 63-66 returns. In measure 144, new melodic and rhythmic material is introduced by the alto saxophone and the first trumpet. The rhythm of the melody from mm. 144 -175 is based on the rhythm played by the palitos (Example 2.6) from the guaguanco rumba. This rhythm is an elaboration of the clave pattern, and is always present in traditional guaguanco performances.

Palitos rhythm



Alto Sax.

Trumpet in B \flat

A. Sax.

B \flat Tpt.

14

by the brass section, and the palitos rhythm played by the saxophones and trumpets near the movement's close. Also incorporated in the movement are sections based on the Cuban and the mambo. Even though many elements from the guaguanco are used, the end result is not a guaguanco but a jazz impression of this rich tradition.

Chapter 3: YAMBU

The second movement is loosely based on a combination of the yambu and the danzon. The yambu is the oldest style of rumba, developed by black slaves and dating back to Spanish colonial times²⁶. It is a couples dance, very elegant but at the same time very flirtatious. The slow tempo and restrained dance movements caused many to call this dance the “baile de los viejitos” (old peoples dance). The other main inspiration for this movement is the danzon, also a slow tempo dance but of completely different cultural and social background than the yambu.²⁷ The two dances have in common the slow tempo, the more stately nature of the music, and the restraint in the dance movements.

This movement begins with a rhythm taken from a traditional yambu called “Lindo Yambu”(Example 3.1). The melody of this motive has been changed and harmonized (Example 3.2).

EXAMPLE 3.1

Melody of Lindo Yambu



²⁶ Leon, *Del Canto y el Tiempo*, 142.

²⁷ The danzon evolved from the French contredanse performed at society events and brought to Cuba by French noble families who fled the Haitian revolution of 1791 (Stewart, *Musica*, 33).

EXAMPLE 3.2

Top of right hand of the piano plays a motive from the rumba “Lindo Yambu.”

The musical score for Example 3.2 consists of two staves. The top staff is for the Piano, featuring a right-hand melody with a rumba motive from "Lindo Yambu." The melody is in 4/4 time, with a key signature of one flat (B-flat). It includes a first ending marked 'a' and a second ending marked '2'. The bottom staff is for the Drum Set, showing a Danzon Rhythm. The rhythm is in 4/4 time and includes a first ending marked '3' and a second ending marked '4'. The drum set part is written with a single line and a key signature of one flat.

In measure 9, the soprano saxophone introduces the main melody. It is not a typical melody of either the yambu or the danzon. Rumba melodies tend to be short and harmonically simple while danzon melodies are also short and clearly delineate the danzon rhythm. Instead this melody is rhythmically freer and closer to a jazz ballad in style. In this movement, the melody is played over the danzon rhythm in the drum part, and the yambu figure on the piano. The melody for this movement is in AABC form with a rhythmic structure that does not outline the danzon rhythm (Example 3.3).

EXAMPLE 3.3

Danzon rhythm

The musical score for Example 3.3 shows the Danzon rhythm. It is a single line of music in 4/4 time, with a key signature of one flat (B-flat). The rhythm is characterized by a specific pattern of notes and rests, which is repeated throughout the piece.

EXAMPLE 3.4

Melody as played by flugelhorn



In mm. 21-35, the melody is stated by the first flugelhorn while the soprano sax plays complementary countermelodies. In mm. 42-50, the alto saxophone takes over the melody with brass accompaniment. As is the case in all of the movements of this composition, the main melody never returns in its original form. After the statement of the melody, the piano improvises over a chord progression based on the main melody. Chordal backgrounds are provided by the saxophones, based on tertian harmony. The saxophones are replaced by the brass section in measure 74, for a change of texture.

A counterpoint section begins in measure 98 based on the B section of the melody (mm. 21-35). The section starts with two voices without rhythm section. The texture quickly expands to three voices (one of which is only whole notes) which are doubled for color variety.

EXAMPLE 3.5

Counterpoint section starting at m. 98

99 100 101 102 103

Soprano Sax.

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in Bb-1

Trumpet in Bb-2

Trumpet in Bb-3

Trombone 1

Trombone 2

Trombone 3

f *mp* *f* *mp*

The image displays a musical score for measures 105 through 110. The score is arranged in two systems. The first system includes four vocal parts: Soprano (S. Sx.), Alto (A. Sx.), Tenor (T. Sx.), and Bass (B. Sx.). The second system includes six brass parts: B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), and Trombone 3 (Tbn. 3). The music is written in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The vocal parts have lyrics written below the notes. The brass parts provide harmonic support and melodic counterpoint to the vocal lines.

The final section of this movement begins in measure 133. The rhythmic, melodic, and harmonic material of this section is derived from the first two measures of the movement. The movement concludes with variations of this figure.

The harmonic language of the movement is mostly tertian as the main focus of this movement is melodic rather than harmonic. Motives from the main melody serve as material for the contrapuntal section (mm.98-132). It is the

manipulation of this material, and the material's orchestration, that is the primary focus of this movement.

To summarize, the second movement uses thematic and rhythmic elements for the yambu rumba. The first two measures introduce a rhythm from the rumba titled "Lindo Yambu". This rhythm is juxtaposed over a danzon rhythm played by the bass and drums. The main original melody (of a more melodic nature) is the basis for the sections to follow. The movement is not in the rondeau form typical of the danzon, nor does it use any other rhythmic elements from the yambu except for those already noted. Solo sections, backgrounds and the counterpoint sections are all based on the main melody. Even though the main melody does not return at the end of the movement, a sense of completion is reached at the end by the return of the material presented in the first four measures.

Chapter 4: COLUMBIA

The third and final movement of this composition is based on the rumba columbia rhythm. This type of rumba is in compound meter, fast, of great rhythmic intensity and full of bravura. A melody from the Regla de Ocha religion has been borrowed as the main melodic material. The chant is “Olodo Yemaya”, a song of praise for the orisha (deity) Yemaya.

EXAMPLE 4.1

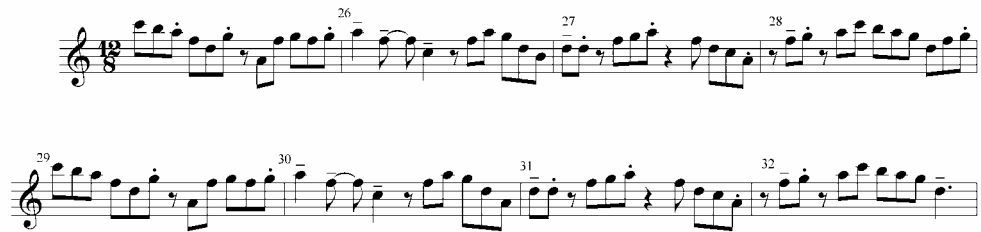
Olodo Yemaya

The musical notation for 'Olodo Yemaya' is presented in two staves. The first staff is labeled 'soloist' and the second staff is labeled 'coro'. Both staves are in 12/8 time, indicated by the '12' over the '8' in the clef. The soloist staff begins with a repeat sign and contains the melody: Ye - ma - ya Yema - ya O - lo - do Yema - ya O - lo - do O - lo - do O - lo - do Yema - ya. The coro staff begins with a measure rest (marked '5') and contains the melody: ye - ma - yao - lo - do Ye - ma - ya Ye - ma - yao - lo - do. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

The movement starts with this melody, stated by the first trumpet and the alto saxophone. The statement of the melody is repeated eight times. Each time a new voice is added, either doubling another instrument in unison or octave unison, or harmonizing at the interval of a fourth. By measure 13, the melody is fully harmonized in four-part quartal harmony. New melodic material is introduced in measure 25 by the soprano saxophone and by the first trumpet in the last two repetitions of the melody.

EXAMPLE 4.2

Melody introduced in m. 25 by soprano sax and trumpet in octaves.



Measure 33 marks the beginning of alternating sections of instrumental composition and improvised alto saxophone solo. The instrumental sections are of contrasting character to alleviate the motoric nature of the rhythms used. In Example 4.3, the other saxophones play a background figure that begins sparsely, but by measure 57 is as busy as the main theme. The motivic material is derived from the main theme.

EXAMPLE 4.3

Beginning of background figures for alto solo.

The musical score for Example 4.3 consists of two systems of staves, measures 50-56. The first system includes Tenor Sax, Baritone Sax, Bass, and Drum Set. The second system includes T. Sax, B. Sax, Bass, and D. S. (Drum Set). The music is in 12/8 time. Measures 50-52 are marked with a *mf* dynamic. The Tenor and Baritone Sax parts have melodic lines with accents and slurs. The Bass part has a steady eighth-note pattern. The Drum Set part has a complex rhythmic pattern with accents. Measures 53-56 continue the patterns, with the Tenor Sax part ending with a double bar line.

Measure 61 marks the beginning of a section based on the coro portion of Olodo Yemaya, harmonized in jazz style quartal harmony. Later, in mm. 73-80, the same melodic material occurs with a different harmonization.

A contrapuntal section begins in measure 81, using melodic material from the background figures first introduced in mm. 49-56. As in many contrapuntal compositions, the entrances are staggered. This section offers another break from the constant flow of the 12/8 meter.

In measure 90, the melody first introduced in measure 25, returns as part of the counterpoint section. The contrapuntal texture continues until the last measure of this section in which all the instruments come together and perform the last measure of the motive.

EXAMPLE 4.4

Melody from mm. 25-32



Melody from mm. 90-99



After an improvised piano solo, there is a saxophone soli which alternates with the other brass instruments in a call and response pattern. The section is reminiscent of the coro-solo alternation that is part of most Afro-Cuban music. Most directly it is a reference to the complete version of “Olodo Yemaya”. The inspiration for this section actually came from the soli saxophone lines of the bebop era. Since this section is not based on a set harmonic sequence, the saxophone melodies borrow only the melodic contour and eighth note rhythmic motion of bebop melodies.

Example 4.5

Alternating saxophone and brass sections

This section, and the movement itself, culminates when the saxophone soli and the brass “coro” join together for 16 measures. This climatic section is

followed by a piano melody in octaves that not only creates contrast, but most importantly, serves to wind down the rhythmic and melodic action of the movement.

Using Afro-Cuban rhythms in a modern jazz setting presented challenges that I was unaware of. The obvious result would have been a composition that was just another Latin jazz composition, or a Cuban or salsa composition with jazz harmonies. In achieving what I believe is an equal blend of jazz and Afro-Cuban music, I have learned more about each genre than I thought was possible.

I feel strongly that the incorporation of rhythms and melodies from other musical traditions cannot but enrich the jazz idiom. In my own personal career, I plan to continue studying Cuban music and incorporating its rich variety of melodies, rhythms, and instruments into my own musical style.

Chapter 5: SCORE

Concert Score
3-2 Clave

I. Guaguanco

Paul De Castro

♩ = 150

Piano

Drums

Hi Hat

Jam Block

mf

1 2 3 4

5 6 7 8

simile and ad lib.

9 10 11 12

13 14 15 16

This musical score is for measures 17 through 24 of the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a full band and includes the following parts:

- Piano:** The piano part is written in a grand staff (treble and bass clefs). It features a complex, arpeggiated figure in the right hand and a more rhythmic, bass-line-like pattern in the left hand. The dynamics are marked *mf* (mezzo-forte).
- Drums:** The drum part is written on a single staff with a key signature of one flat (B-flat). It features a steady, rhythmic pattern of eighth and sixteenth notes, with occasional rests.
- Bar. Sax:** The baritone saxophone part is written in a single staff. It is mostly silent in measures 17-20, then enters in measure 21 with a melodic line.
- Trb. 1, 2, 3:** The three trumpet parts are written in three staves. They are mostly silent in measures 17-20, then enter in measure 21 with a melodic line.
- Piano (Continued):** The piano part continues with the same complex, arpeggiated figure in the right hand and the rhythmic pattern in the left hand.
- Electric Bass:** The electric bass part is written in a single staff. It is mostly silent in measures 17-20, then enters in measure 21 with a melodic line.
- Drums (Continued):** The drum part continues with the same rhythmic pattern of eighth and sixteenth notes.

The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The measures are numbered 17 through 24 at the bottom of the page.

"Guaguanco" - 3

Bar. Sax

Trb. 1

Trb. 2

Trb. 3

Piano

Bass

Drums

25 26 27 28

The musical score for "Guaguanco" - 3, measures 25-28, is written for a jazz ensemble. The Baritone Saxophone (Bar. Sax) plays a melodic line in the bass clef, starting with a half note G2, followed by a quarter note F#2, a quarter note E2, and a quarter note D2. The three Trumpets (Trb. 1, 2, 3) play a rhythmic pattern in the bass clef, starting with a half note G2, followed by a quarter note F#2, a quarter note E2, and a quarter note D2. The Piano part provides harmonic support with chords and arpeggios. The Bass part provides a steady rhythmic foundation. The Drums part features a complex rhythmic pattern with various drum sounds.

"Guaguanco" - 4

Bar. Sax

Trb. 1

Trb. 2

Trb. 3

Piano

Bass

Drums

29 30 31 32

"Guaguanco" - 5

Bar. Sax

Trb. 1

Trb. 2

Trb. 3

Piano

Bass

Drums

33 34 35 36

Bar. Sax

Trb. 1

Trb. 2

Trb. 3

Piano

Bass

Drums

37 38 39 40

"Guaguanco" - 7

Bar. Sax

Trb. 1

Trb. 2

Trb. 3

Piano

Bass

Drums

41 42 43 44

This musical score page contains measures 41 through 44 of the piece "Guaguanco". The score is arranged for a band and piano. The instruments listed on the left are Baritone Saxophone, Trumpets 1, 2, and 3, Piano, Bass, and Drums. The Baritone Saxophone and Bass parts feature a melodic line with eighth and sixteenth notes, often beamed together. The Trumpets 1, 2, and 3 parts play a rhythmic pattern of eighth notes with accents. The Piano part consists of a left-hand bass line and a right-hand melody. The Drums part shows a steady rhythmic pattern with eighth notes and rests. The measures are numbered 41, 42, 43, and 44 at the bottom of the page.

Bar. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

Trb. 3

Piano

Bass

Drums

45 46 47 48

The musical score for measures 45-48 of "Guaguanco" - 8. The score is written for a large ensemble. Measures 45 and 46 feature a complex rhythmic pattern in the Bar. Sax and Bass. Measures 47 and 48 show a change in the pattern, with a forte (ff) dynamic marking in the Tpt. 1, 2, 3, and Trb. 1, 2, 3 parts. The Piano part provides harmonic support throughout the measures.

"Guaguanco" - 9

Bar. Sax

Tpt. 1

Tpt. 2

Tpt.3

Trb. 1

Trb. 2

Trb. 3

Piano

Bass

Drums

49 50 51 52

Bar. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

Trb. 3

Piano

Bass

Drums

53 54 55 56

The musical score for measures 53-56 of "Guaguanco" - 10. The score is written for a large ensemble including Baritone Saxophone, three Trumpets, three Trombones, Piano, Bass, and Drums. The key signature is two flats (Bb and Eb). The time signature is 4/4. The score shows a complex arrangement with many accidentals and dynamic markings. The measures are numbered 53, 54, 55, and 56 at the bottom.

Bar. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

Trb. 3

Piano

Bass

Drums

57 58 59 60

Detailed description of the musical score: The score is for measures 57 through 60 of the piece "Guaguanco". It features a large ensemble of instruments. The Baritone Saxophone (Bar. Sax) and Bass parts have a similar melodic line, starting with a half rest in measure 57 and then playing a series of eighth and sixteenth notes. The Trumpets (Tpt. 1, 2, 3) and Trombones (Trb. 1, 2, 3) play a more active, rhythmic pattern. The Piano part consists of chords and arpeggiated figures. The Drums part is indicated by 'x' marks on a staff, suggesting a specific drum pattern. The key signature has two flats (B-flat major), and the time signature is 4/4. The measures are numbered 57, 58, 59, and 60 at the bottom.

solo "Guaguanco" - 12
Dm 7 (b5) G7 (b5) Cm 7 Cm 7

Sop. Sax

Bar. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

Trb. 3

Piano

Bass

Drums

Time!

61 62 63 64

solo continues "Guaguanco" - 13

D^b G7 (b9) Cm Cm 7 (b5) F7 Dm 7 (b5) G7 (b5) Cm 7 Cm 7

Sop. Sax

Tpt. 2

Tpt. 3

Trb. 1

Piano

Bass

Drums

65 66 67 68

Detailed description: This is a musical score for a jazz ensemble. It includes staves for Soprano Saxophone, Trumpets 2 and 3, Trombone 1, Piano, Bass, and Drums. The key signature has two flats (Bb and Eb). The score shows measures 65 through 68. Above the staves, chord changes are indicated: D^b, G7 (b9), Cm, Cm 7 (b5), F7, Dm 7 (b5), G7 (b5), Cm 7, and Cm 7. The Soprano Saxophone part consists of slurs in measures 65 and 66, followed by a melodic line in measures 67 and 68. Trumpets 2 and 3, and Trombone 1, have rests in measures 65 and 66, then enter in measure 67 with a melodic line marked *mf*. The Piano and Bass parts provide harmonic support with chords and moving lines. The Drums part shows a rhythmic pattern with x's indicating hits.

"Guaguanco" - 14

D^b
G7 (^b9)
Cm
Cm 7 (^b5)
F7
Dm 7 (^b5)
G7 (^b5)
Cm 7
Cm 7

Sop. Sax 

Tpt. 2 

Tpt. 3 

Trb. 1 

Piano 

Bass 

Drums 

69 70 71 72

"Guaguanco" - 15

D^b $G7 (\flat 9)$ Cm $F7$ $Dm 7 (\flat 5)$ $G7 (\flat 5)$ $Cm 7$ $Cm 7$

Sop. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Trb. 1

Piano

Bass

Drums

73 74 75 76

"Guaguanco" - 16

D^{\flat}
 $G7 (\flat 9)$
 Cm
 $F7$
 $Dm 7 (\flat 5)$
 $G7 (\flat 5)$
 $Cm 7$
 $Cm 7$

Sop. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Trb. 1

Piano

Bass

Drums

77 78 79 80

"Guaguanco" - 17

Sop. Sax D^b G7 (♯9) Cm 7 F7

A. Sax

T. Sax

Bar. Sax

Tpt. 1 solo Dm 7 (♭5) G7 (♭5) Cm 7 Cm 7

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

Trb. 3

Piano

Bass

Drums

81 82 83 84

"Guaguanco" - 18

Sop. Sax

A. Sax

T. Sax

Bar. Sax

Tpt. 1

Trb. 1

Trb. 2

Trb. 3

Piano

Drums

D^b G7 (b9) Cm Cm 7 (b5) Dm 7 (b5) G7 (b5) Cm 7 Cm 7

85 86 87 88

A. Sax

Bar. Sax

Tpt. 1

Trb. 1

Trb. 2

Trb. 3

Piano

Bass

Drums

89 90 91 92

D^b G7 (b9) Cm Cm 7 (b5) Dm 7 (b5) G7 (b5) Cm 7

Dm 7 (b5) G7 (b5) Cm 7

Dm 7 (b5) G7 (b5) Cm 7

48

Sop. Sax

A. Sax

T. Sax

Bar. Sax

Tpt. 1

Trb. 1

Trb. 2

Trb. 3

Bass

Drums

97 98 99 100

The musical score for measures 97-100 of "Guaguanco" - 21 is written for a large ensemble. The key signature is one flat (Bb). The time signature is 4/4. The score includes parts for Sop. Sax, A. Sax, T. Sax, Bar. Sax, Tpt. 1, Trb. 1, Trb. 2, Trb. 3, Bass, and Drums. The score shows a complex arrangement with many accidentals and dynamic markings. The drums part is indicated by a series of diagonal lines, suggesting a rhythmic pattern.

Sop. Sax
 A. Sax
 T. Sax
 Bar. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Trb. 1
 Trb. 2
 Trb. 3
 Piano
 Bass
 Drums

101 102 103 104

Sop. Sax
 A. Sax
 T. Sax
 Bar. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Trb. 1
 Trb. 2
 Trb. 3
 Piano
 Bass
 Drums

105 *ff* 106 *f* 107 108 *mf*

Sop. Sax

A. Sax

T. Sax

Bar. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

Trb. 3

Piano

Bass

Drums

109

110

111

112

solo

Sop. Sax

A. Sax

T. Sax

Bar. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

Bass

Drums

116

Bar. Sax

Tpt.3

Trb. 1

Trb. 2

Trb. 3

Piano

Bass

Drums

121 122 123 124

The musical score for measures 121-124 of "Guaguanco" features seven staves. The Baritone Saxophone (Bar. Sax) and Trumpet 3 (Tpt.3) parts are in the upper register, while the Trombone 1 (Trb. 1), Trombone 2 (Trb. 2), and Trombone 3 (Trb. 3) parts are in the lower register. The Piano part is in the middle register, and the Bass and Drums parts are in the lower register. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Sop. Sax

A. Sax

T. Sax

Bar. Sax

Tpt.3

Trb. 1

Trb. 2

Trb. 3

Piano

Bass

Drums

125 126 127 128

Sop. Sax

A. Sax

T. Sax

Bar. Sax

Tpt.3

Trb. 1

Trb. 2

Trb. 3

Piano

Bass

Drums

129 130 131 132

Sop. Sax

A. Sax

T. Sax

Bar. Sax

Tpt.3

Trb. 1

Trb. 2

Trb. 3

Piano

Bass

Drums

133 134 135 136

Dm 7 (♭5) G7 (♭5)

Sop. Sax

A. Sax

T. Sax

Bar. Sax

Tpt. 1

Tpt. 2

Piano

Bass

Drums

137 138 139 140

Chord symbols above Piano part:

- Measure 137: $E^b M a j 7$, $C m 7$
- Measure 138: D^b , $G 7 (^b 9)$, $C m$
- Measure 139: $C m 7 (^b 5)$, $D m 7 (^b 5)$, $G 7 (^b 5)$

simile "Guaguanco" - 33

A. Sax

Tpt. 3

Trb. 1

Trb. 2

Trb. 3

Drums

The musical score consists of six staves. The first staff (A. Sax) is in treble clef with a key signature of one flat. It contains a melodic line with eighth and sixteenth notes. The second staff (Tpt. 3) is also in treble clef with a key signature of one flat, featuring a similar melodic line. The third, fourth, and fifth staves (Trb. 1, 2, and 3) are in bass clef with a key signature of one flat, showing a harmonic accompaniment with eighth and sixteenth notes. The sixth staff (Drums) is a single line with a drumstick icon, showing a rhythmic pattern of eighth and sixteenth notes. The measures are numbered 145, 146, 147, and 148 at the bottom.

145 146 147 148

"Guaguanco" - 34

Sop. Sax

A. Sax

T. Sax

Bar. Sax

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

Trb. 3

Bass

Drums

149 150 151 152

"Guaguanco" - 35

Sop. Sax *simile*

A. Sax *simile*

T. Sax *simile*

Bar. Sax

Tpt. 2 *simile*

Tpt. 3 *simile*

Trb. 1

Trb. 2

Trb. 3

Bass

Drums

153 154 155 156

"Guaguanco" - 36

Sop. Sax

A. Sax

T. Sax

Bar. Sax

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

Trb. 3

Bass

Drums

157 158 159 160

"Guaguanco" - 37

The musical score is arranged in a system with ten staves. The first four staves are for saxophones: Sop. Sax (Soprano Saxophone), A. Sax (Alto Saxophone), T. Sax (Tenor Saxophone), and Bar. Sax (Baritone Saxophone). The next three staves are for trumpets and trombones: Tpt. 2 (Trumpet 2), Tpt. 3 (Trumpet 3), and Trb. 1 (Trombone 1). The following three staves are for Trb. 2 (Trombone 2), Trb. 3 (Trombone 3), and Bass. The final staff is for Drums. The score is written in 4/4 time with a key signature of one flat (B-flat). The melody is primarily carried by the saxophones and trumpets, while the trombones and bass provide harmonic support. The drums play a steady rhythm. Measures 161, 162, 163, and 164 are indicated at the bottom of the page.

Sop. Sax

A. Sax

T. Sax

Bar. Sax

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

Trb. 3

Bass

Drums

161 162 163 164

"Guaguanco" - 38

The musical score is arranged in a system with ten staves. The first four staves are for saxophones: Sop. Sax (Soprano Saxophone), A. Sax (Alto Saxophone), T. Sax (Tenor Saxophone), and Bar. Sax (Baritone Saxophone). The next three staves are for trumpets: Tpt. 1, Tpt. 2, and Tpt. 3. The following three staves are for trombones: Trb. 1, Trb. 2, and Trb. 3. The eighth staff is for the Bass, and the ninth staff is for the Drums. The score shows measures 165 through 168. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a variety of notes, rests, and articulation marks such as accents and slurs. The drum part is indicated by 'x' marks on a single staff.

165 166 167 168

Sop. Sax

A. Sax

T. Sax

Bar. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

Trb. 3

Bass

Drums

169 170 171 172

"Guaguanco" - 40

Sop. Sax

A. Sax

T. Sax

Bar. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Trb. 1

Trb. 2

Trb. 3

Bass

Drums

173 174 175

II. Yambu

$\text{♩} = 112$

Piano

mf

Drums

Hi hat

Bass drum

2 3 4

5 6 7 8

Legato and Expressive

S. Sax.

play 2nd time only

Tbn. 1

mf

play 2nd time only

Tbn. 2

mf

play 2nd time only

Tbn. 3

mf

Piano

Bass

Drums

9 10 11 12

"Yambu"-2

S. Sax.

Tbn. 1

Tbn. 2

Tbn. 3

Piano

Bass

Drums

13 14 15 16

Piano

Bass

Drums

17 18 19 20

1. 2.

"Yambu"-3

A. Sax. *mf*

T. Sax. *mf*

Bari. Sax. *mf*

Flghn. 1 *f* *Legato and Expressive*

Bass

Drums

21 22 23 24

S. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Flghn. 1

Bass

Drums

25 26 27 28

"Yambu"-4

S. Sax. *mp cresc. poco a poco*

A. Sax.

T. Sax.

Bari. Sax.

Flghn. 1 *mp cresc. poco a poco*

Flghn. 2 *mp cresc. poco a poco*

Tbn. 1 *mp cresc. poco a poco*

Tbn. 2 *mp cresc. poco a poco*

Bass *mp cresc. poco a poco*

Drums *mp cresc. poco a poco*

cymbals

29 30 31 32

"Yambu"-5

S. Sax.

Bari. Sax.

Flghn. 1

Flghn. 2

Tbn. 1

Tbn. 2

Pno.

Bass

Drums

Hi hat

33 34 35 36

"Yambu"-6

Bari. Sax.

Flghn. 1

Flghn. 2

Flghn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Puo.

Bass

Drums

37 38 39 40

"Yambu"-7

A. Sax.

Bari. Sax.

Flghn. 1

Flghn. 2

Flghn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Piano

Bass

Drums

41 42 43 44

The musical score for "Yambu"-7, measures 41-44, is written for a large ensemble. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes parts for A. Sax., Bari. Sax., Flghn. 1, Flghn. 2, Flghn. 3, Tbn. 1, Tbn. 2, Tbn. 3, Piano, Bass, and Drums. Measures 41-44 show various musical notations including eighth notes, quarter notes, and rests.

"Yambu"-8

A. Sax.

T. Sax.

Bari. Sax.

Flghn. 1

Flghn. 2

Flghn. 3

Tbn. 1

Tbn. 2

Piano

Bass

45 46 47 48

"Yambu"-9

A. Sax.

T. Sax.

Bari. Sax.

Flghn. 1

Flghn. 2

Flghn. 3

Piano

Bass

49 50 51 52

"Yambu"-10

S. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Piano

Bass

Drums

53 54 55 56

mf

mf

mf

mf

Solo F Maj7 F m7/Bb

S. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Piano

Bass

Drums

57 58 59 60

Am7 D7(b9) Db7 C7(b9)13

"Yambu"-11

S. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Flghn. 1

Piano

Bass

Drums

mp *mf* *mp* *mf* *mp* *mf*

F Maj⁷ F m⁷ F Maj⁷ F m⁷

61 62 63 64

S. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Flghn. 1

Piano

Bass

Drums

F Maj⁷ F m⁷/B^b A m⁷ D 7(^{#9})

65 66 67 68

"Yambu"-12

S. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Flghn. 1

Piano

Bass

Drums

69 70 71 72

D^{b7} C^{7(b9)} F^{Maj7} F^{m7}

Detailed description: This is a musical score for a jazz ensemble. It covers measures 69 to 72. The instruments are: S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bari. Sax. (Baritone Saxophone), Flghn. 1 (Flute 1), Piano, Bass, and Drums. The key signature has two flats (B-flat major). The piano part features a sequence of chords: D^{b7} in measure 69, C^{7(b9)} in measure 70, F^{Maj7} in measure 71, and F^{m7} in measure 72. The saxophones and flute play melodic lines with various articulations like slurs and accents. The bass line is a walking bass pattern. The drums provide a consistent quarter-note accompaniment.

"Yambu"-13

S. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Flghn. 1

Flghn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Piano

Bass

Drums

73 74 75 76

"Yambu"-14

S. Sax.

A. Sax.

Flghn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Piano

Bass

Drums

77

78

79

80

"Yambu"-15

Flghn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Piano

Bass

Drums

81

82

83

84

"Yambu"-16

Bari. Sax. *mf* *cresc. poco a poco*

Flghn. 3 *mf* *cresc. poco a poco*

Tbn. 1 *mf* *cresc. poco a poco*

Tbn. 2 *mf* *cresc. poco a poco*

Tbn. 3 *mf* *cresc. poco a poco*

Piano *mf* *cresc. poco a poco*
Am7 *A^b sus 7* *Gm7* *C7(^b9)*

Bass

Drums

85 86 87 88

Flghn. 3

Piano *F Maj7* *Fm7/B^b* *F Maj7* *Fm7/B^b*

Bass

Drums

89 90 91 92

"Yambu"-17

Flghn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Piano

Bass

Drums

93 94 95 96

A. Sax.

Flghn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Piano

Bass

Drums

97 98 99 100

"Yambu"-18

A. Sax.

T. Sax.

Flghn. 1

Tbn. 1

Tbn. 3

Bass

101 102 103 104

mp

mp

mp

mp

mp

mp

"Yambu"-19

S. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Flghn. 1

Flghn. 2

Flghn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bass

Drums

105 106 107 108

"Yambu"-20

S. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Flghn. 1

Flghn. 2

Flghn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bass

Drums

109 110 111 112

"Yambu"-21

113 114 115 116

S. Sax. *sub. p cresc. poco a poco*

A. Sax. *sub. p cresc. poco a poco*

Bari. Sax. *sub. p cresc. poco a poco*

Flghn. 1 *sub. p cresc. poco a poco*

Tbn. 1 *sub. p cresc. poco a poco*

Tbn. 2 *sub. p cresc. poco a poco*

Tbn. 3 *sub. p cresc. poco a poco*

Bass *sub. p cresc. poco a poco*

Drums *sub. p cresc. poco a poco*

117 118 119 120

"Yambu"-23

A. Sax. *f* *mf*
 T. Sax. *mf*
 Bari. Sax. *f* *mf*
 Flghn. 1 *f*
 Flghn. 3 *mf*
 Tbn. 1 *f* *mf*
 Tbn. 2 *f* *mf*
 Tbn. 3 *f* *mf*
 Bass *f* *mf*
 Drums

121

122

123

124

"Yambu"-24

A. Sax.

T. Sax.

Bari. Sax.

Flghn. 1

Flghn. 2

Flghn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bass

Drums

125 126 127 128

"Yambu"-25

A. Sax.

T. Sax.

Bari. Sax.

Flghn. 1

Flghn. 2

Flghn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bass

Drums

129 130 131 132

"Yambu"-26

T. Sax.
 Bari. Sax.
 Flghn. 1
 Flghn. 2
 Flghn. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Piano
 Bass
 Drums

mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

133 134 135 136

"Yambu"-27

T. Sax.

Bari. Sax.

Tbn. 1

Tbn. 2

Tbn. 3

Piano

Bass

Drums

137 138 139 140

The musical score for "Yambu"-27, measures 137-140, is written for a jazz ensemble. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes parts for T. Sax., Bari. Sax., Tbn. 1, Tbn. 2, Tbn. 3, Piano, Bass, and Drums. The score shows a progression of chords and melodic lines across the four measures. The drums play a steady quarter-note pattern.

"Yambu"-28

S. Sax.
 A. Sax.
 T. Sax.
 Bari. Sax.
 Flghn. 1
 Flghn. 2
 Flghn. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Piano
 Bass
 Drums

141 142 143 144

"Yambu"-29

S. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Flghn. 1

Flghn. 2

Flghn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Piano

Bass

Drums

145

146

147

148

"Yambu"-30

S. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Flghn. 1

Flghn. 2

Flghn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Piano

Bass

Drums

149

150

151

152

"Yambu"-31

S. Sax.

A. Sax.

T. Sax.

Bari. Sax.

Flghn. 1

Flghn. 2

Flghn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Piano

Bass

Drums

153 154 155 156 157

III. Columbia

"Columbia"-1

$\text{♩} = 106$

Alto Sax
mf

Trumpet 1
mf

Drums
 Hi Hat
 Bass drum
mf 1 2 3 4

A. Sax

Bari. Sax
mf

Tpt. 1

Tbn. 3
mf

Drums
 5 6 7 8

A. Sax

T. Sax

Bari. Sax

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 3

Drums

9 10 11 12

The musical score for measures 9 through 12 of "Columbia"-2. The instrumentation includes Alto Saxophone (A. Sax), Tenor Saxophone (T. Sax), Baritone Saxophone (Bari. Sax), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone 1 (Tbn. 1), Trombone 3 (Tbn. 3), and Drums. Measures 9 and 10 are marked with a mezzo-forte (*mf*) dynamic. The saxophone and trumpet parts feature eighth-note and quarter-note patterns, while the trombone parts play sustained notes. The drum part consists of a steady eighth-note pattern.

A. Sax

T. Sax

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bass

Drums

mf

mf

mf

13 14 15 16

A. Sax

T. Sax

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bass

Drums

17 18 19 20

The musical score is arranged for a big band. The instruments and their parts are as follows:

- A. Sax:** Plays a melodic line in the treble clef, featuring eighth and sixteenth notes with various accidentals.
- T. Sax:** Plays a melodic line in the treble clef, often in harmony with the Alto Saxophone.
- Bari. Sax:** Plays a melodic line in the bass clef, providing a lower harmonic support.
- Tpt. 1, 2, 3:** Trumpets play a rhythmic pattern of eighth notes in the treble clef.
- Tbn. 1, 2, 3:** Trombones play a rhythmic pattern of eighth notes in the bass clef.
- Bass:** Plays a melodic line in the bass clef, often in harmony with the Baritone Saxophone.
- Drums:** Provides a steady rhythmic accompaniment with a pattern of eighth notes.

The score is divided into four measures, numbered 21, 22, 23, and 24 at the bottom. The key signature has one sharp (F#) and the time signature is 4/4.

Sop. Sax

A. Sax

T. Sax

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Piano

Bass

Drums

mf

25 26 27 28

The musical score is arranged in a system with the following parts from top to bottom:

- Sop. Sax**: Soprano Saxophone, Treble clef.
- A. Sax**: Alto Saxophone, Treble clef.
- T. Sax**: Tenor Saxophone, Treble clef.
- Bari. Sax**: Baritone Saxophone, Bass clef.
- Tpt. 1**: Trumpet 1, Treble clef.
- Tpt. 2**: Trumpet 2, Treble clef.
- Tpt. 3**: Trumpet 3, Treble clef.
- Tbn. 1**: Trombone 1, Bass clef.
- Tbn. 2**: Trombone 2, Bass clef.
- Tbn. 3**: Trombone 3, Bass clef.
- Piano**: Grand piano, Treble and Bass staves.
- Bass**: Double Bass, Bass clef.
- Drums**: Drum set, single staff with various symbols for cymbals, snare, and bass drum.

The score spans measures 29 to 32, with measure numbers indicated below the drum staff.

"Columbia"-8

Chords: solo Dm11 Cm11 Dm11 Cm11 Dm11 Cm11 Dm11 Cm11

A. Sax

Piano

Bass

Drums

33 34 35 36

"Columbia"-9

Chords: Dm11 Cm11 Dm11 Cm11

A. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Piano

Bass

Drums

37 38 39 40

Dm¹¹
Cm¹¹
Dm¹¹
Cm¹¹

A. Sax

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Piano

Bass

Drums

41 42 43 44

"Columbia"-11

Dmin11 Csus7 Dmin11 Csus7 Dmin11 Csus7 Dmin11 Csus7

A. Sax

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Piano

Bass

Drums

45 46 47 48

"Columbia"-12

Dmin11 Csus7 Dmin11 Csus7 Dmin11 Csus7 Dmin11 Csus7

A. Sax

T. Sax

Bari. Sax

Piano

Bass

Drums

mf

mf

49 50 51 52

Dmin11 Csus7 Dmin11 Csus7 Dmin11 Csus7 Dmin11 Csus7

A. Sax

T. Sax

Bari. Sax

Piano

Bass

Drums

mf

53 54 55 56

solo

Piano

Bass

Drums

57 58 59 60

on cue

Sop. Sax

A. Sax

T. Sax

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

61 62 63 64

Sop. Sax

A. Sax

T. Sax

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

65 66 67 68

solo Dm11 Cm11 Dm11 Cm11 Dm11 Cm11 Dm11 Cm11

Piano

Bass

Drums

69 70 71 72

on cue "Columbia"-15

Sop. Sax

A. Sax

T. Sax

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

73 74 75 76

Sop. Sax

A. Sax

T. Sax

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

77 78 79 80

A. Sax

Drums

mp *cresc. poco a poco*

81 82 83 84

A. Sax

Bari. Sax

Drums

85 86 87 88

mf

mf

Sop. Sax

A. Sax

Bari. Sax

Tpt. 1

Drums

89 90 91 92

mf

mf

"Columbia"-18

Sop. Sax
 A. Sax
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tbn. 1
 Tbn. 3
 Drums

93 94 95 96

A. Sax

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Piano

Bass

Drums

105 106 107 108

A. Sax

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Piano

Bass

Drums

109 110 111 112

The musical score for measures 109-112 of "Columbia" - 22. The score is written for a jazz ensemble. The key signature is B-flat major (two flats). The time signature is 4/4. The instruments and their parts are as follows:

- A. Sax:** Measures 109-112. Dynamics: *mf* (109), *f* (110).
- Bari. Sax:** Measures 109-112. Dynamics: *mf* (109), *f* (110).
- Tpt. 1:** Measures 109-112. Dynamics: *mf* (109), *f* (110).
- Tpt. 2:** Measures 109-112. Dynamics: *mf* (109), *f* (110).
- Tpt. 3:** Measures 109-112. Dynamics: *mf* (109), *f* (110).
- Tbn. 1:** Measures 109-112. Dynamics: *mf* (109), *f* (110).
- Tbn. 2:** Measures 109-112. Dynamics: *mf* (109), *f* (110).
- Tbn. 3:** Measures 109-112. Dynamics: *mf* (109), *f* (110).
- Piano:** Measures 109-112. Dynamics: *mf* (109), *f* (110).
- Bass:** Measures 109-112. Dynamics: *mf* (109), *f* (110).
- Drums:** Measures 109-112. Dynamics: *mf* (109), *f* (110).

The score shows a progression of chords: Ebm7, Dm7, Ebm7, Dm7. The Drums part features a consistent pattern of eighth notes.

A. Sax

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Piano

Bass

Drums

113 114 115 116

mf *f* *mf* *f* *mf* *f* *mf* *f*

$E^b m^7$ Dm^7 $E^b m^7$ Dm^7 end solo

$E^b m^7$ Dm^7 $E^b m^7$ Dm^7

$E^b m^7$ Dm^7 $E^b m^7$ Dm^7

Sop. Sax

A. Sax

T. Sax

Bari. Sax

Drums

117 118 119 120

Tpt. 1

Tpt. 2

Tbn. 2

Tbn. 3

Drums

121 122 123 124

The musical score is arranged in a system with nine staves. The first four staves are for saxophones: Sop. Sax (Soprano), A. Sax (Alto), T. Sax (Tenor), and Bari. Sax (Baritone). The next four staves are for brass: Tpt. 1 (Trumpet 1), Tpt. 2 (Trumpet 2), Tbn. 2 (Trombone 2), and Tbn. 3 (Trombone 3). The final staff is for Drums. The music is in 12/8 time. Measures 125 and 126 show the saxophones playing a melodic line with eighth notes and sixteenth notes, while the brass and drums are silent. In measure 127, the brass instruments enter with a rhythmic pattern of eighth notes, and the drums play a steady eighth-note pattern. Measure 128 continues the brass and drum patterns, with the saxophones playing a final melodic phrase. The score includes various musical notations such as notes, rests, and dynamic markings.

Columbia-26

Sop. Sax

A. Sax

T. Sax

Bar. Sax

Trpt. 1

Trpt. 2

Tbn. 2

Tbn. 3

Drums

129 130 131 132

Sop. Sax
 A. Sax
 T. Sax
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tbn. 2
 Tbn. 3
 Drums

133 134 135 136

"Columbia"-28

Sop. Sax

A. Sax

T. Sax

Bari. Sax

Tpt. 1

Tpt. 2

Tbn. 2

Tbn. 3

Drums

137 138 139 140

Sop. Sax
 A. Sax
 T. Sax
 Bari. Sax
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Drums

141 142 143 144

This musical score is for the song "Columbia" and covers measures 145 through 148. The instrumentation includes Soprano Saxophone (Sop. Sax), Alto Saxophone (A. Sax), Tenor Saxophone (T. Sax), Baritone Saxophone (Bari. Sax), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Piano, and Drums. The score is written in 6/8 time and features a key signature of one flat (Bb). Measures 145 and 147 are in 6/8 time, while measures 146 and 148 are in 12/8 time. The saxophones and piano play a melodic line, while the trumpets and trombones provide harmonic support. The drums play a steady rhythm.

145 146 147 148

Sop. Sax
 A. Sax
 T. Sax
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Piano
 Drums

149 150 151 152

The musical score is arranged for the following instruments:

- Sop. Sax
- A. Sax
- T. Sax
- Bari. Sax
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Piano
- Drums

The score is divided into measures 153, 154, 155, and 156. The key signature is one flat (Bb), and the time signature is 6/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Piano part is mostly silent, while the Drums provide a steady rhythm.

Sop. Sax

A. Sax

T. Sax

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Drums

157 158 159 160

Sop. Sax

A. Sax

T. Sax

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Piano

Bass

Drums

simile and ad lib

161 162 163 164

T. Sax

Bari. Sax

Tbn. 1

Piano

Bass

Drums

165 166 167 168

The musical score for measures 165-168 is as follows:

- T. Sax:** Treble clef, key of C major. Measures 165-168: C4 (half), D4 (half), E4 (half), F4 (half).
- Bari. Sax:** Bass clef, key of C major. Measures 165-168: C3 (half), D3 (half), E3 (half), F3 (half).
- Tbn. 1:** Bass clef, key of C major. Measures 165-168: C3 (half), D3 (half), E3 (half), F3 (half).
- Piano:** Treble and Bass clefs, key of C major. Measures 165-168: Complex melodic and harmonic accompaniment.
- Bass:** Bass clef, key of C major. Measures 165-168: C3 (half), D3 (half), E3 (half), F3 (half).
- Drums:** Single line with drum notation. Measures 165-168: Complex rhythmic accompaniment.

A. Sax

T. Sax

Bari. Sax

Tpt. 1

Tpt. 2

Tbn. 1

Piano

Bass

Drums

169 170 171 172

Glossary

Bolero: Song style that developed in Cuba. Sentimental danceable song. Usually in simple quadratic meter. Not to be confused with the Spanish bolero.

Bongo: Cuban drum that has two heads next to each other. It is held between the knees and is played with the fingertips.

Cajones: Wooden boxes used as drums in Cuban yambu rumba. Played with the hands.

Cancion: Cuban lyric song that developed out of the Italian opera aria, and the Spanish tonadilla escenica.

Canto: First part of the traditional rumba. It is sung by a solo voice.

Cata: Cylindrical instrument made out of bamboo. Played with drumsticks. a.k.a. palitos

Clave: Pivotal rhythm in Afro-Cuban music. In traditional Cuban music, all other rhythms relate to it.

Claves: Two polished round sticks used to play the clave rhythm.

Columbia: Fastest type of rumba. Usually in compound meter. Male solo dance.

Conjunto: Cuban musical ensemble characterized of two or more trumpet

Coro: Second part of the rumba in which the coro and the soloist exchange musical phrases in a call and response pattern.

Danzon: Cuban salon music genre created by composer/bandleader Miguel Failde in 1879.

Guaguanco: Type of rumba in quadratic simple meter.

Jam Block: Plastic percussion instrument that has replaced the traditional cajita china used in the timbal setup. Played with drum sticks.

Mambo: Cuban dance genre and rhythm that developed in the 1940's and 50's.

Marimbula: Wooden box with metal strips that were plucked with the fingers.
Replaced by the upright bass in modern Cuban groups.

Montuno: Typical piano figure that developed as an imitation of the accompaniments tres players used in early Cuban son. Literally translates as "from the mountains".

Orisha: Deity in the Regla de Osha religion.

Palitos: see cata.

Regla de Osha: Afro-Cuban religion that originated in Nigeria and traveled to the American continent via the slave trade.

Rumba: Afro-Cuban music that evolved in the main ports of Cuba. Performed with voices and percussion only. Also refers to the dance it accompanies.

Septeto: A sexteto with the addition of a trumpet.

Sexteto: Musical ensemble that developed in the 1920's in Cuba. Consists of guitar, tres, marimbula or bass, bongos, maracas, and claves.

Son: Song genre that originated in eastern Cuba and reached Havana in the 1920's. Considered the national song genre of Cuba.

Tres: Cuban instrument derived from the Spanish guitar. It has three sets of double strings.

Tumbadoras: Conga drums.

Vacunao: Dance move typical of the guaguanco.

Yambu: Slowest of the dances in the rumba complex.

Yemaya: Orisha of the Regla de Osha religion. Rules over the oceans and maternity.

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Vita

Paul Jose De Castro was born in Lima, Peru on April 5, 1963, the son of Delia Cespedes and Raul De Castro. After completing his work at C.E.P. Abraham Lincoln, Lima, Peru, in 1980, he entered the Universidad Catolica to pursue a degree in sociology while at the same time he was studying music at the Conservatorio Nacional de Musica. In 1983 he immigrated to the United States to continue his music education. In 1984 he attended Pasadena City College and three years later was admitted to California State University, Los Angeles. He received a Bachelor of Arts in 1990 and a Master of Arts in 1993 from that same institution. In January of 1993 he entered the Graduate School of the University of Texas.

Since 1996 he has been teaching courses in jazz and Afro-Latin music at the California State University, Los Angeles. He currently co-leads, with saxophonist Jeff Benedict, the Latin jazz group “Rhubumba”.

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